



*UMD School of Theatre, Dance, and Performance Studies Presents*  
**FOR COLORED GIRLS WHO HAVE  
CONSIDERED SUICIDE / WHEN THE RAINBOW IS ENUF**



**SCHOOL OF  
THEATRE, DANCE, &  
PERFORMANCE STUDIES**

**Friday, February 21 –  
Friday, February 28, 2025**

**KAY THEATRE**

**AT THE CLARICE SMITH PERFORMING ARTS CENTER**

# THEATRE

## **EMMA**

Written by Jane Austen  
Adapted by Michael Bloom  
Directed by Lisa Murphy-Nathans

KAY THEATRE  
**OCTOBER 7-10, 2024**

## **METAMORPHOSES**

By Mary Zimmerman  
Directed by KenYatta Rogers

KOGOD THEATRE  
**NOVEMBER 15-22, 2024**

## **for colored girls who have considered suicide / when the rainbow is enuf**

By Ntozake Shange  
Co-directed by Fatima Quander  
and Ama Law

KAY THEATRE  
**FEBRUARY 21-28, 2025**

## **HIP HOP ANANSI**

By Eisa Davis  
Directed by Paige Hernandez

KOGOD THEATRE  
**APRIL 18-26, 2025**

# DANCE

## **FALL M.F.A. THESIS DANCE CONCERT**

Choreographed by Christina Collins,  
daniel miramontes and Peter Pattengill

DANCE THEATRE  
**OCTOBER 25-27, 2024**

## **SPRING M.F.A. THESIS DANCE CONCERT**

Choreographed by Kevin Clark,  
Mher Kandoyan and Kae Lawrence

DANCE THEATRE  
**FEBRUARY 14-16, 2025**

## **UMOVES: UNDERGRADUATE DANCE CONCERT**

DANCE THEATRE  
**MAY 2-4, 2025**

## SCHOOL OF THEATRE, DANCE, AND PERFORMANCE STUDIES

***for colored girls who have considered suicide /  
when the rainbow is enuf***

By Ntozake Shange

Directed by Fatima Quander and Ama Law

Co-Director.....	Fatima Quander
Co-Director.....	Ama Law
Dramaturg.....	Hudson White
Stage Manager.....	Erin Sanders
Scenic Designer.....	Sofia Olivar
Costume Designer.....	Doni Rotunno
Lighting Designer.....	John Alexander
Sound Designer.....	Sam Crawford

**FRIDAY, FEBRUARY 21 – FRIDAY, FEBRUARY 28, 2025**

KAY THEATRE

**Content Warnings:** sexual assault, intimate partner violence, child abuse, abortion, racial slurs, homophobia, and death.

**A Note on Hateful Language:** *for colored girls* involves the use of racial and homophobic slurs used in realistic contexts. The production acknowledges the presence of these terms may be challenging for some audiences, however, the use of these terms is intentional by the production and the playwright. Hateful terminology is an unfortunate part of the experience of many minoritized communities, and it is important to include that part of reality in art in order to continue the conversation around how hateful terms are used and how they can be damaging.

*Please take this opportunity to silence your cell phones, and anything else that might beep or buzz. Photography and audio or video recording are prohibited. And finally, please take note of the nearest exit from the venue in case of emergency.*

**CAST**

Lady in Brown.....	Alaina (AJ) Jenkins
Lady in Yellow.....	Medhanit (Medi) Desta
Lady in Purple.....	Nina-Abbie Omatsola
Lady in Red.....	Kayley Childs*
Lady in Green / Dance Captain.....	Toi Lyles
Lady in Blue.....	Kayla Harvey-Ali
Lady in Orange.....	Elizabeth Enworom

**UNDERSTUDIES**

Lady in Brown.....	Autumn Whetstone
Lady in Yellow.....	Briana Bryant
Lady in Purple.....	Phoebe “Pheebs” Coleman
Lady in Red.....	Faith McCullough
Lady in Green.....	Erin Smith
Lady in Blue.....	Aïda Nyabingi
Lady in Orange.....	Lexie Jones

*\*For the Feb 25 performance, Lady in Red will be played by Kayley Childs.*

I write for young girls of color, for girls who don't even exist yet, so that there is something there for them when they arrive. I can only change how they live, not how they think. I want to say, 'Here, look where you can live, look what you can think.' I concentrate on giving this to young people because they are the treasures of black culture.

– Ntozake Shange

This quote serves as the center, nay, the anchor of our ever-expanding “inspiration wall.” It started in rehearsal as a way to get our magical, peaceful, and loving cast thinking deeper, darker, brighter, higher in our collective exploration of the seven colorful ladies featured in Ntozake Shange's pivotal choreopoem *for colored girls who have considered suicide/when the rainbow is enuf*. It was their introduction.

Since then, our understanding of ourselves, our connectedness through Black womanhood and the deepening of our sisterhood has expanded beyond measure. We come together to listen and learn/to grow through our mistakes and vulnerabilities/to laugh LOUDLY/to cry/to sweat/to lean into each other/to be inspired by one another/and to dance unapologetically. We choose to have fun ON PURPOSE/and to lean on each other amidst the cold rainy days. And through this process, we've experienced every aspect of our rainbow: a maternal groundedness that is brown; a sultry pierce who is red; a fête-ful, mango-sweet orange; a youthful and ever-growing yellow, an incomparable green, a survivor through our blue, and the mythical regality that is purple. These are our Ladies and these are our students.

You can't help it. An artist's duty, as far as I'm concerned, is to reflect the times.

– Nina Simone

And it's unfathomable that almost 50 years after its premiere, the topics/subject matter addressed in *for colored girls*... are just as prevalent. As an audience member, you will witness reflections inspired by Shange's life and experiences as an activist within the Black Arts Movement. And now, in 2025, we see these stories newly reflected in our young cast, reinforcing the timelessness of the work and the sad reality that these stories are still so relatable.

But through it all, we look to uplift joy. Black joy as resistance and Black joy as an active pursuit towards the betterment of us all. These student-artists are on a journey toward resiliency and elevated consciousness. We invite you to take this journey with them. We hope that what you witness will not only move you emotionally, but also serve as a call to action.

Because the rainbow is enuf...

– With peace and love, Ama and Fatima

Special thanks to Drew Okoye, Hudson White, Erin Sanders and Heather Hernandez and our amazing backstage crew. Thank you to the designers' dreams and folks in the shops who have worked so hard to materialize our vision.

Thank you to our guest artists: Nyla Law, Nia Law, Kaela Lawrence, daniel miramontes, and Alexandria Wailes. To our families for their patience with our late late nights; and of course, to the ancestors.

“it irked me that someone would think that women were not an adequate subject... I was determined that we were going to be viable and legitimate literary figures”

– Ntozake Shange in *Invisibility Blues: From Pop to Theory*

Ntozake Shange didn't intend to write the play *for colored girls who have considered suicide/when the rainbow is enuf*. She didn't actually intend to write a play at all. Shange identified as a performance poet and used her poetry to explore the experiences of Black women, drawing on her personal life and the lives of Black women around her. It was her sister, playwright Ifa Bayeza, that urged Shange to explore her poems as a staged production in 1975. In doing so, she created an entirely new form of theatrical performance: the choreopoem.<sup>1</sup>

Shange coined the term “choreopoem” to reflect her work's unique blending of music, spoken word, and dance. As noted by Camille A. Brown, director of the 2022 Broadway revival of *for colored girls...*: “The dance is just as necessary as the text. They lived together – informing each other, fueling each other.”<sup>2</sup>

Shange's *for colored girls...* is physicalized by seven Black women who share their stories through poetry more so than dialogue. Each poem offers a glimpse into their distinct journeys, yet many of the stories are also told collectively, thereby creating an opportunity to, as Shange puts it, “give the rainbow a human form.”<sup>3</sup> You won't find a singular plot, or characters with specific names and occupations, as you might expect from a theatrical play. The words dance between heightened, imagery-rich language that is expected of poetry—and more realistic and occasionally vulgar language that would be found in the “real world.” Just as Black women are not able to escape the pressures of racism and misogyny, there is no sugar coating from Shange. Every word is intentional, even the use of the word “colored,” which Shange purposefully chose to make her work more accessible for her grandmother.<sup>4</sup>

Together these strategies allow the play to navigate through a number of challenging topics such as intimate partner violence, unfilled intimacy, and rape, as well as the theatricalization of life's joys such as graduation, building community, and the bonds of sisterhood. There are moments of intense pain, but also moments of catharsis, moments of joy, and everything in-between. Shange's intricately crafted poetry allows moments of vulnerability that feel almost too personal to be put on stage, and yet are universal enough to ring true for countless casts that have taken on this show for the last 49 years.

Staging an all-Black cast at a predominantly white institution doesn't happen everyday. Approaching this show as a Black man, I was deeply interested in the opportunity to consider source material that is rarely centered in mainstream theatre: the Black woman. Often, Black women's stories are ignored or left one-dimensional, denying their full humanity. But here, these Black women will be honored as thought-provoking, complex, and beautiful storytellers.

– Hudson White, dramaturg

<sup>1</sup>Ntozake Shange, *for colored girls who have considered suicide/when the rainbow is enuf* (preface). 1975<sup>2</sup> Camille A. Brown, *for colored girls...* (introduction)

<sup>2</sup>Camille A. Brown, *for colored girls...* (introduction)

<sup>3</sup>Shange, *for colored girls...* (preface)

<sup>4</sup>Rushing, Andrea. “For Colored Girls, Suicide or Struggle,” 1981

**JOHN D. ALEXANDER** (Lighting Design) OFF-BROADWAY: *Lambs 2 Slaughter* (Cherry Lane Theatre) and *Migration: Reflections on Jacob Lawrence* (New Victory Theater). Recent designs include: *Sleepova* (Olney Theatre Center); *Confederates* (Detroit Public Theatre); *Sanctuary Road* (Virginia Opera); *Packages O' The Things We Carry* (Nat'l Black Theatre) and *Frozen* (Red Mountain Theater). Other designs include: *Selling Kabul* (Signature Theatre); *From the Mississippi Delta* (Westport Country Playhouse); *Crying on Television* (Everyman Theatre); *Quamino's Map* (Chicago Opera Theatre); *B.R.O.K.E.N. Code B.I.R.D. Switching* (Berkshire Theatre Group); *Sheepdog and The House of the Negro Insane* (Contemporary American Theatre Festival). [www.JohnDAlexanderLightingDesign.com](http://www.JohnDAlexanderLightingDesign.com)

**BRIANA BRYANT**, (Lady in Yellow u/s), freshman theater and economics double major.

**KAYLEY CHILDS**, (Lady in Red), third-year family science and theater major. UMD credits: *The Late Wedding* (Kel, Interviewer, Casen, Stranger, Patron 2, M.Weatherby, Ali), *Emma* (Assistant Choreographer). Outside Credits: *A Wrinkle in Time* (Mrs. Whatsit), *The Wiz* (Poppy dancer, munchkin), *The Addams Family* (grandma u/s).

**PHOEBE "PHEEB'S" COLEMAN**, (Lady in Purple u/s), sophomore theatre major. Previous ART Scholar. This is her first UMD show. Outside credits: *More Than A Dream* (Teen Tia) *The Lion King Jr*, Maryland Playhouse (Lioness, Gazelle), *Christmas in Black & White*, Woodstream Academy (Abby), VoiceOver: *Backpack Lily* (Alexis), Short Film: *I'm Ready* (Tina).

**SAM CRAWFORD**, (Sound designer), sound design faculty, co-director Maya Brin Institute for New Performance. UMD credits: *Men On Boats* (Sound Designer), *The Prom* (Sound Designer), *By the Way*, *Meet Vera Stark* (Sound Designer), *Little Women* (Sound Designer). Outside credits: *Dear Lord*, *Make Me Beautiful*, Park Avenue Armory (Sound Designer); *truce songs*, Iroindale (Composer, Instrumentalist); *Aroundtown*, BAM (Composer, Instrumentalist); *A(Way) Out of My Body*, Skirball Center NYU (Composer, Instrumentalist); *Angel Reapers*, Signature Theatre NYC (Co-Sound Designer); *Another Evening: Venice*, Venice Biennale (Composer, Sound Designer). Film credits: *32 Sounds* (Headphone Experience Designer), *La Medea* (Composer, Librettist).

**MEDHANIT (MEDI) DESTA**, (Lady in Yellow), junior theatre and economics double major. She is grateful to be a part of this production and wants to thank everyone for supporting her. UMD Credits: *Are We At War Yet?* (F2 U/S), *Emma* (Mrs. Elton U/S).

**ELIZABETH ENWOROM**, (Lady in Orange), third-year theatre and performance major. UMD credits: *Men on Boats* (Seneca u/s) and *Metamorphoses* (Track Three u/s) Outside credits: *Sister Act* (pit/musician).

**KAYLA HARVEY-ALI**, (Lady in Blue), third-year theatre performance major and arts leadership minor. UMD Credits: *Metamorphoses* (track 2), *A Bicycle Country* (Inez u/s) Outside credits: *Working* (Kate & Roberta), *Antigone* (Eurydice & Chorus member), *Suburbia* (Sooze), *Ascension Day* (Faith).

**HEATHER HERNANDEZ**, (Assistant Stage Manager), theatre major. UMD Credits: FMFA '25 (SM), *Are We At War Yet?* (ASM). Outside credits: YPF '24 Baltimore Center Stage (SM), *Cinderella*, Art Centric/Baltimore Center Stage (Deck Carp), *We Could Be Heroes*, Howard Community College (SM).

**ALAINA (AJ) JENKINS**, (Lady in Brown), is a senior theater and performance major and is so excited to perform in her last production at the University of Maryland! Credits: *The Prom* (Shelby u/s Dee Dee), *In The Heights* (Ensemble), *Men on Boats* (O.G. Howland), and *Spring Awakening* (Anna).

**LEXIE JONES**, (Lady in Orange u/s), first-year theater major. Academy for the Fine Arts Alumni, Frederick County. *Les Misérables*, TJ Stage (Montparnasse), *Bayou don't Bow* Official Recording by Deacon Withers. *Beauty and the Beast*, TJ Stage (Ensemble), *Crazytown*, Academy for the Fine Arts (Jim Pickles).

**AMA LAW**, (Co-Director), Artist. Hip hop lover. DMV native. Ama Law is an African dancer at heart who explores intersectionality and loves to share knowledge. This MFA dance graduate is continuously teaching and learning through institutions like University of Maryland College Park (UMD), Bates Dance Festival and Dance Place. Ama is artist-in-residence at UMD and most recently received a BroadwayWorld nomination for Best Choreographer of Constellation Theater's *IS GOD IS*. Ama is co-director of Project ChArma, a project-based dance theater company dedicated to using art as activism. They premiered *Chronicles of Nina... What now?* at the Kennedy Center in April 2024.

**TOI LYLES**, (Lady in Green / Dance Captain), second-year dance major. Gemstone Scholar. UMD credits: Faculty Dance Concert (Understudy).

**AÍDA NYABINGI**, (Lady in Blue u/s), sophomore theatre performance and anthropology double major and Honors Humanities student. UMD credits: *Men on Boats* (OG and Jonhson u/s), *Emma* (Jane Fairfax). Outside credits: *The Addams Family* (Wednesday u/s).

**DREW OKOYE**, (Assistant Director), junior theatre performance and psychology double major. Creative and Performing Arts Scholar. UMD credits: *Emma* (Emma), *Men on Boats* (Old Shady), *The Prom* (Kaylee, u/s Trent), etc. Outside credits: *The Addams Family* (Morticia, u/s Gomez), etc.

**SOFIA OLIVAR**, (Scenic Designer), born and raised in Mexico City, Sofía is in her third and final year as a Scenic Design MFA student at UMD. Previous work experience includes show set design at Universal Creative and exhibition design at the Smithsonian Institution. UMD credits: *A Bicycle Country* (Scenic designer). Outside credits: *Damn Things Will Kill Ya* (Scenic designer, American University), *It Happened in Key West* (Assistant scenic designer, Fulton Theatre).

**NINA-ABBIE OMATSOLA**, (Lady in Purple), junior psychology and theatre performance double major. UMD Credits: *Metamorphoses* (Actor 3), *Men on Boats* (Bradley u/s), Outside credits: *A Midsummer Night's Dream* (Titania).

**FATIMA QUANDER**, (Co-Director), is a Lecturer of Acting for Live Digital Performance. Here at TDPS, she directed *A Bicycle Country* by Nilo Cruz and *The Book Club Play* by Karen Zacarías. Recent performance credits include: *Covenant* (Theater Alliance); *Letters to Kamala/Dandelion Peace* (Voices Festival Productions); *The American Five* (First Look at Ford's Theatre); and *Julius X* (Reading Room at Folger). She has also performed with FRESHH Inc. Theatre Company; DC Hip-Hop Theatre Festival; Rep Stage; Everyman Theatre; Theater of the First Amendment; Folger Theatre; Imagination Stage; Discovery Theater; and The Kennedy Center (in house and on National tour). Fatima also works as a teaching artist with a number of theatres and programs throughout DC and Baltimore.

**DONI ROTUNNO**, (Costume Designer), second-year M.F.A Costume Design Candidate. UMD credits: *Emma* (Costume Designer), *Are We At War Yet?* (Costume Designer). Outside Credits: *In the Heights*, Signature Theater (Assistant Costume Designer), *Seven Deadly Sins*, Wolf Trap Opera (Assistant Costume Designer), *Hester Street*, Theater J (Assistant Wig Designer), *Orpheus and Eurydice*, Carolina Ballet (Makeup Designer).

**ERIN SANDERS**, (Stage Manager), is a senior theatre major with a concentration in stage management/ lighting design. UMD Credits: *Metamorphoses* (ASM), *Men on Boats* (SM). Outside Credits: *Discus* (Sound Designer), *Alice By Heart* (SM), *Dead Man's Cell Phone* (SM). Upcoming: *Hip Hop Anansi* (Asst. Lighting Designer), *Sound of Music* (Co-Lighting Designer).

**ERIN SMITH**, (Lady in Green u/s), sophomore sociology major and anti-Black racism minor. College Park Scholars: Justice and Legal Thought.

**AUTUMN WHETSTONE**, (Lady in Brown u/s), sophomore theatre major, University of Maryland. Outside credits: Director of *Trapped Minds* (short film), acting role in *The Nest* (short film), final placement (stage production) DESA/Studio theatre DC, *African School Girls* (stage production) DESA/Studio theatre DC. Outside training: British Academy of Dramatic Arts, Levine School of Music (Classical Piano).

**HUDSON WHITE**, (Dramaturg), is a senior theatre performance major. Credits include: *Metamorphoses*, UMD (Assistant Dramaturg); *Emma*, UMD (Frank Churchill); *Men With Podcasts*, UMD (Ozzi); *Are We At War Yet?*, UMD (Assistant Director, Dramaturg); *John Proctor is the Villain*, UMD Ghostlight (Dramaturg); *The Color of Guilt*, Howard Players (Director); *Seven Guitars*, Howard University (Set Crew Chief); *She Kills Monsters*, Howard Players (Lighting Designer); *Heathers*, Howard University (Set Crew Chief).



## **ASSISTANT DIRECTOR, DESIGNERS AND STAGE MANAGERS**

Assistant Director ..... Drew Okoye  
 Assistant Stage Manager ..... Heather Hernandez

## **PRODUCTION MANAGEMENT**

Assistant Director of Production and Operations ..... Jennifer Schwartz  
 Production and Operations Coordinator ..... Devin Kohn  
 Production and Events Coordinator ..... Kate Wander

## **PRODUCTION**

### **SCENIC**

Technical Director ..... Michael Driggers  
 Scene Shop Coordinator ..... Reuven Goren  
 Lead Carpenter ..... Earl Browne  
 Technical Coordinators ..... Mike Delaney, David Phelps  
 Carpenters ..... Hannah Belman, Ebou Dibba, Abby Feinstein, Ella Gammel,  
     Danielle Juaregui, Maura Martin, Terence Ngwafor, Lurr Ragen, Harsh Senjaliya  
 Carpenter Graduate Students ..... Amir Mahdavi, David Wilson  
 Student Carpenters ..... Kyle Wasserman

### **SCENIC PAINTING**

Scenic Charge Coordinator ..... Ann Chismar  
 Scenic Charge Painter ..... Fred Via  
 Scenic Artist ..... Corin Davis  
 Student Scenic Artists ..... Mars Burggraf, Kayla Harvey-Ali, Layla Nordrum, Hudson White

### **PROPS**

Prop Shop Manager ..... Timothy Jones  
 Prop Shop Artisan ..... Paige Stone  
 Prop Shop Student Artisans ..... Adam Hawley, Charlotte “C” Macko  
 TDPS479 Students ..... Timia Snow

### **VENUE OPERATIONS**

Stage Crew Leads ..... Steven Bronocco, Alexix Hayes, Cole Owens

### **TECHNOLOGY**

Technology Shop Manager ..... Jeffrey Reckeweg

### **LIGHTING**

Lighting Coordinator ..... Carrie Barton  
 Technology Shop Technician ..... Cameron Smith  
 Assistant Lighting Supervisor ..... Liza Raney  
 Lead Electricians ..... Buruk Daniel, Christian Henrriquez, Courtney Naughton,  
     Emily Pan, Hanna Zakharenko, J. Royal Miller, James Newman,  
     Jasmine Voon, Kiefer Cure, Malory Hartman, Max Abramovitz  
 Student Electricians ..... Aïda Shakuur Nyabingi, Alana Isaac, Amelia Talbot,  
     Danny Mallya, Drew Okoye, Ebou Dibba, Emma Meisel, Erin Sanders, Gabi Loshin,  
     Hannah Kelly, Jaylyn Manu, Jeffrey Beamer, Johnny Kraft, Kyle Gunter,  
     Mariah Faulkner, Melissa Szwed, Sonia Thanicatt, William Zhao, Yannick Godts

### **PROJECTIONS**

Projections Coordinator ..... Zachary Rupp

**AUDIO**

Assistant Manager of Audio ..... James O’Connell  
 Audio Supervisor ..... Phoenix Sweeney  
 Audio Technicians ..... Evan Thanicatt, Jake Goldstein, Mark Lyons, Kiefer Cure  
 Student Audio Crew ..... Jack Campbell

**COSTUMES**

Costume Shop Manager ..... Jen Daszczyszak  
 Assistant Costume Shop Manager and Crafts ..... Lisa Burgess  
 Costume Tailor and Draper ..... Tessa Lew  
 Costume Drapers ..... MJ Hromek, Steven Simon  
 First Hand ..... Dennis Kitmore  
 Costume Graduate Assistant ..... Bailey Bower, Addison Littlefield  
 Costume Technicians ..... Brooke Baney, Ilana Mongilio, Layla Nordrum  
 Costume Student Crew ..... Caroline Bailey, Emma Meisel, Wendy Saltsberg,  
 Medhanit Desta, Silmarian Grinath, Carly Ruderman

**SHOW CREW**

Wardrobe Crew Head ..... Wendy Walker  
 Light Board Operator ..... Kevin Volland  
 Sound Board Operator ..... Miele Murray  
 Follow Spot Operator ..... Julia Smith  
 Dressers ..... Immrn Barry, Sophia Patzkowski, Simonia Tafah  
 Deck ..... Sophie Bagheri, Heidi Lehan

# SCHOOL OF THEATRE, DANCE, AND PERFORMANCE STUDIES

## DIRECTOR, SCHOOL OF THEATRE, DANCE, & PERFORMANCE STUDIES

Jill Bradbury

### FACULTY

Jennifer Barclay  
Faedra Carpenter  
Amith Chandrashaker  
Andrew Cissna  
Sam Crawford  
Crystal Davis  
Carla Della Gatta  
Lins Derry  
Adriane Fang  
James Harding  
Helen Huang  
Misha Kachman  
Maura Keefe  
Kate Keeney  
Ama Law  
Caitlin Marshall  
Alvin Mayes  
Lisa Nathans  
Sara Pearson  
Kendra Portier  
Fatima Quander  
Scot Reese  
KenYatta Rogers  
Patrik Widrig

### STAFF

Crystal Gaston  
Isiah Johnson  
Devin Kohn  
Susan Miller  
Renee Nyack  
Jenn Schwartz  
Cora Vare  
Kate Wander  
Deqin Zhu

### GRADUATE STUDENTS

Ronya Lee Anderson  
breeanah breeden  
Emilia Bruno  
Kevin Carroll  
Jaimie Chen  
Kevin Clark  
Christina Collins  
Atiya Dorsey  
Eran Eads  
Yasmin Eubanks  
Mariah Faulkner  
Colin Franz  
Katherine Glenn  
Yannick Godts  
Matre Grant  
Leo Grierson  
Bailey Hammett  
August Henney  
Zainab Jeffery  
Mher Kandoyan

Mina Kawahara  
Timothy Kelly  
Hannah Kelly  
Marissa Kennedy  
Kaela Lawrence  
Gianina Lockley  
MJ Loyet  
Thea Luo  
AmirMahdi Mahdavi  
Emil Mendoza  
daniel miramontes  
Scott Monnin  
Ryan Nock  
Sofia Olivar  
Peter Pattengill  
Kristopher Pourzal  
Johnna Presby  
Mike Riggs  
Jalen Rose  
Doni Rotunno  
Alondra Santos-Castillo  
Patrick Saunders  
James Sivert  
Angela Smith  
Rebecca Steinberg  
Melissa Sturges  
Margarita Syrocheva  
Sophia Tepermeister  
Connor Voss  
Zoe Walders  
Caitlin Woods

UNIVERSITY OF  
MARYLAND



24  
25  
SEASON

*at The Clarice Smith  
Performing Arts Center*

